



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

lyric poetry was turned in the didactic direction, the refrain also becomes tinged with didacticism. The bourgeois *puys* often gave out for competition quotable verses embodying a general truth. The ballade refrains of Deschamps are frequently maxims or proverbs: those of Charles of Orléans and the authors of the *Livre de Cent Ballades* are comparatively free from the tendency. The extent to which this motive influenced Villon may be judged from the fact that one-fourth of his twenty-eight ballade refrains are sayings or current phrases.

T. ATKINSON JENKINS.

University of Chicago.

CHAUCERIANA. I.

THE DATE OF *The Clerk's Tale*.

Certain English Chaucerian scholars date *The Clerk's Tale* immediately after Chaucer's first journey to Italy; a conjecture which partly rests on the supposition that he was personally indebted for the story of Griselda to Petrarch, at a meeting of the two poets, which has been accepted as very probable by many Chaucer and Petrarch students.¹ Dr. J. S. P. Tatlock, in a well sustained argument against the whole of this theory, suggests that while there is no evidence for such a meeting, and no need of it in order to account for Chaucer's obtaining the Latin version, as "considering the reputation both of the *Decameron* and of Petrarch, MSS. of his cultivated Latinization of its last tale are likely to have been speedily multiplied." As evidence of the early and wide-spread acquaintance with Petrarch's version, he calls attention to the version found in the *Menagier de Paris*, which was probably written 1392-4.² Quite as apposite to the matter in question, is the French dramati-

zation of Petrarch's version, found in a fifteenth century manuscript of the Bibliothèque nationale, f. fr. 2203, in which the date of the work is given as 1395.³ A version of a slightly later date in twelve line strophes, by a Lombard "Franchois Pietat" has been printed from a fifteenth century Bodleian Manuscript, Douce 99.⁴ Two Dutch versions were written about 1400⁵; an analysis of it appears in a Spanish moral treatise, which is to be assigned to the same date,⁶ as well as the translation into Catalan by Bernart Metge.⁷

Some of Petrarch's other Latin works had an equal fortune in being translated into other languages than Italian at an early date. If the main body of the *Res memorandae* was written in 1344,⁸ it was still unfinished when Petrarch died in 1374⁹; and as late as July 13, 1379, Coluccio Salutati, who was in close touch with the executors of the poet, asks for a copy in a letter written in regard to a copy of another uncompleted work, *De Viris*.¹⁰ Yet in 1393¹¹ Gower introduced into his second version of the *Confessio Amantis*¹² the story of Dante and the court sycophant, which Petrarch

¹ H. Groeneveld, *Die älteste Bearbeitungen der Griseldissage in Frankreich*, Marburg, 1886, Aug. u. Abhl. LXXIX, v-vi, xxxvi-xxxvii; cf. Petit de Julleville, *Les mystères*, I, 180, II, 342. This manuscript was already noted by Pichon, *Menagier de Paris*, p. 99.

² R. Hofmeister, in *Festschrift des Königl. Realgymnasiums zu Erfurt*, 1894, No. 8, p. 1; cf. Groeneveld, *l. c.* xxx, xxxi. On a later fifteenth century metrical version cf. R. Köhler, *Kleinere Schriften*, II, 519.

³ J. Bolte, in Köhler, *l. c.* 511.

⁴ H. Knust, *Jahrb. f. rom. u. engl. Lit.*, x, 36; Köhler, *l. c.*, II, 511; A. Farinelli, *Giorn. storico della lett. ital.*, XLIV, 316; C. B. Bourland, *Revue hispanique*, XII, 168-171.

⁵ Wannenmacher, *Die Griseldissage*, 1904, 103; Morel-Fatio, Gröber's *Grundriss*, II, 3, 109, 125; Farinelli, *l. c.* 312, 315; Bourland, *l. c.*, 211-213. Like Chaucer, Metge speaks with devotion of Petrarch, and does not mention Boccaccio, from whose *Corbaccio*, however, he filched the whole of the tirade against women of his "Tiresias." Farinelli, *l. c.*, 312.

⁶ Gaspary, *Gesch. der ital. Lit.*, I, 436; Kirner, *Giorn. stor.*, XVI, 409; cf. de Nolhac, *Not. et Extr.*, XXXIV, 1, 109, 113.

⁷ Vita of Pietro da Castelletto, in Solerti, *Le vite di Dante, del P. e del Bocca.*, 272; Gaspary, I, 436.

⁸ Novati, *Epistolario di Coluccio Salutati*, I, 330-1.

⁹ On date, cf. *Works of Gower*, ed. Macaulay, I, xxxiii, cxxxiv; H. Spies, *Engl. Stud.*, XXXII, 258.

¹⁰ *Conf. am.* 2359* ff. 13: cf. Tatlock, *l. c.*, 221, n. 3.

¹ To Tatlock's bibliography add Belleza, *Giorn. stor.*, XLII, 460, for a note on the Italian supporters of the thesis.

² *The Development and Chronology of Chaucer's Works*, 1907, 156; cf. 161 n. (Cf. a different version found in MS. Bibl. nat. 7387 (Pichon, *Menagier de Paris*, I, 99), which may be the same as that found in some imprints. R. Köhler, *Kleinere Schriften*. II. 509-510).

was the first to tell in the *Res memorandae*.¹³ The *De remediis*, which was only finished Nov. 4, 1366,¹⁴ was translated by Jean Daudin into French before April 14, 1378, when Charles V ordered 200 francs to be paid him for translating "un livre appellé Patrac";¹⁵ and a translation of his version of the Penitential Psalms is dated Nov. 17, 1409.¹⁶ Manuscripts with selections of the Latin works, including the Griselda story, are found in France early in the fifteenth century,¹⁷ and a copy of his *Letters* is noted in the original catalogue of the library of Peterhouse, Cambridge, of 1426.¹⁸ Among the books presented to Corpus Christi College, Cambridge, by T. Markaunt in 1439 was a "Tractatus de Waltero et Griselda uxores ejus,"¹⁹ and a copy was in the library of St. Catherine's Hall, presented by the founder in 1475.²⁰ In Queen's College, Oxford, John Leland found on one of his visits between 1530–1546 a copy of Petrarch's version of Boccaccio's story²¹; and the manuscripts found by Bernard²²

at the end of the seventeenth century, in the Laud collection at the Bodleian, and in Magdalen College, Oxford, and in Benet²³—Corpus Christi—College, Cambridge, vouch for its vogue in England in the separate manuscript form, in which it was probably known to Chaucer.

As there is not a single instance of a copy of the *Canzoniere* of Petrarch, or of the numerous works in vernacular of Boccaccio appearing in the various fifteenth century English library catalogues, in which not unfrequent entries are found of their Latin works, the reputation of the *Decamerone*, for spreading the reputation of the story of Griselda, need not be considered. It was through the intermediary of the Latin version that the story under Petrarch's authorship passed through Europe as a chap-book.²⁴ The first French translation of the *Decamerone*, made in the early years of the fifteenth century by Laurent de Premierfait, was based on a Latin version of an Italian collaborator²⁵; and in one manuscript of this translation, a translation of Petrarch's version has been substituted for that of the original of Boccaccio.²⁶ The only *Decamerone* manuscript which was in an early English library was a copy of Premierfait's translation, presented by the Earl of Warwick to that famous book-lover, Humphrey, Duke of Gloucester.²⁷ The latter does not seem to have included it in his gifts in 1439 and 1443 to the Public Library at Oxford, in which are found so many copies of Petrarch's and Boccaccio's Latin works,²⁸ as well as Serravalle's Latin translation of, and commentary on, the *Divina Commedia*.²⁹

¹³ *Res. mem.*, Lib. iv (*Opera*, 1581, 427). On popularity of the story, cf. Papanti, *Dante secondo la tradizione e i novellatori*, 94, 116, 132; R. Köhler, *l. c.* II, 642; Shakespeare, *Jest-Books*, ed. W. C. Hazlitt, Series I, 103.

¹⁴ O. Hecker, *Boccaccio-Funde*, 111 n.

¹⁵ L. Delisle, *Cabinet des manuscrits*, I, 41, III, 329; *Not. et Extr.*, xxxiv, 1, 273, 276–7. In copies in medieval English libraries, cf. *Collected Papers of H. Bradshaw*, 38, 54. Lydgate shows an acquaintance with it: *Prolog. to Tragedies*; st. 37, 38; ed. Wayland, n. d. sig. A ii recto. A copy of it appears in an Oxford bookseller's accounts of 1510. E. G. Duff, *Library*, N. S. viii, 259, 265. On popularity in Spain at the same period, cf. A. Farinelli, *l. c.*, 302–6, 308, 310.

¹⁶ Delisle, *Cab.*, III, 180.

¹⁷ de Nolhac, *Pétr. et L'humanisme*, 2d ed., II, 304.

¹⁸ Mullinger, *University of Cambridge*, I, 433.

¹⁹ J. O. Halliwell, *A Cat. of the Books Presented to C. C. College, Cam.* (A. D.) 1439, by T. Markaunt, 16. (Camb. Antiq. Soc. Misc. Communications, Part I.) This was probably the same copy noted in Bernard's *Cat.*

²⁰ G. E. Corrie, *Cat. of the Original Library of St. Catherine's Hall*. (Camb. Ant. Soc., Publ. I.)

²¹ *Collectanea*, 2d ed., III, 18. This was perhaps already noted in the *Catalogue of the Library of Queen's College* in 1472 (Camb. Ant. Soc., Publ. xv), not accessible to me. In Balliol Leland also noted a copy of "Epistolae Francisci Petrarchae," *l. c.* 62. This was in all probability that in the collection left by William Grey in 1478 (Coxe, *Codd. Ball. Coll. in Cat. Codd. Mss. qui in Coll.*, etc.).

²² E. Bernard, *Catalogi libr. Mss. Angl. et Nib.* 1697, I, p. 68, (cf. *Cat. Codd. Mss. Bibl. Bodl.*, Pars II, H. O.

Coxe, p. 526); II, p. 73, (Coxe, *Codd. Magd. Coll.* 24 in *Cat. Codd. Mss. qui in Coll.*, etc.); III, p. 131; cf. Warton, *Hist. of Eng. Poetry*, 1840, II, 184.

²³ Mullinger, *l. c.* 249, n. 4.

²⁴ R. Köhler, *Kleinere Schriften*, I, 502–3, 534–5.

²⁵ H. Hauvette, *De Laurentio de Primofato*, 1903, 66.

²⁶ *Ib.*, 91. Premierfait, himself, in his laudatory Latin and French verses on Boccaccio, speaks of the Griselda story as a separate work from the *Decamerone*, and it is found in this condition only in the translation of Petrarch, P. Paris, *Les manuscrits français de la Bibliothèque du roi*, I, 220, 251.

²⁷ Delisle, *Cabinet*, I, 52, n. 4; Hauvette, *l. c.*, 91, n. 1, 96, n. 2.

²⁸ H. Anstey, *Monumenta Academica*, 760, 761, 764, 770, 772.

²⁹ Hamilton, *Twentieth Annual Report of the Cambridge Dante Society*, 32–4.

CHAUCER'S "PETRAK."

Tatlock has confirmed Pollard's recognition of the fact that according to the preponderance of manuscript evidence, Chaucer's spelling of the poet's name was "PetraK," but his further suggestion on the source of this spelling is hardly convincing. "It is well known that Petrarch's father was named Petrarco, and that the poet's name would naturally have been Frances Petracchi. The earlier form of the name is, however (even at times in autograph), often found in Latin and Italian mss. of the fourteenth century, and must have been familiar" (159). Whatever the poet's name should have been theoretically, he wrote his name "Petrarca," with the variant "Petrarcha,"³⁰ and "Petrarca" is found in autograph manuscripts of his friends, Boccaccio³¹ and Coluccio Salutati,³² and of his executor, Lombardo della Seta.³³ Moreover, in his will he refers to his brother as "Gerardus Petrarchae,"³⁴ if his brother signs himself in Latin "Gerardus Petraccolli" or in Italian "Gerardo Petracollo,"³⁵ and he himself appears in official documents as "Francisci P[e]troquoli"³⁶ and as "Petrarquaa."³⁷ No autograph manuscript of Petrarch's *Lettres* is known to Petrarch's scholars of the present day,³⁸ so one can not accept with Tatlock, Fracassetti's judgment on the authority of ms. B of the Bibliotheca Marciana, even if it should be identical with CL. XIII, 70, which has been shown by

de Nohac to be a collection of letters, made under the care, and with the corrections of Petrarch.³⁹ Fracassetti's statement that "Petracchi" is to be found in Italian manuscripts of the fourteenth century,⁴⁰ which he does not specify, can scarcely be accepted as authoritative against the mass of authentic evidence for "Petrarca." Tatlock (159, n. 3) has noted the spelling "Pétrac" in the *Menagier*; Jean Daudin, in his translation of the *De Remediis*, regularly writes "Petrach,"⁴¹ and the first publisher of this translation prints "Petracque."⁴² So that the spelling of the name was not peculiar to Chaucer, who if he had any precedent found it in a French version of Petrarch's story, a possibility which is by no means beyond proof.⁴³

None of Chaucer's successors seem to have followed him in spelling the poet's name incorrectly; Lydgate⁴⁴ writes "Petrarcke," the form used by Skelton,⁴⁵ while Gawain Douglas⁴⁶ and Barclay⁴⁷ wrote "Petrarche." If Henry Parker, Lord Morley, led astray by the chatter of the late Italian humanists,⁴⁸ wrote in an early unpublished work "PetraK" and "Petraccha,"⁴⁹ in his later published translations of the *Trionfi*,

³⁰ de Nohac, *Giorn. stor.*, XVIII, 439; *P. et l'hum.*, I, 99, n. 1, 111, n. 2, 114.

⁴⁰ *Lettere familiari*, I, 216, n.**

⁴¹ Delisle, *Not. et Extr.*, XXXIV, 1, 292, 295, 296. That he was translating a Latin ms. with the correct spelling is evidenced by his once writing "Petrarch," *ib.* 294.

⁴² *Ib.*, 289. Cf. Brunet, *Manuel du libr.*, 5th ed., IV, 567.

⁴³ The variants of the mss. Bibl. nat., 7403, 7568 noted by Pichon, *Menagier*, I, 99, as well, perhaps, as ms. St. Victor 853, and Brit. Mus. ms. Royal, 19, C VIII (de Montaignon, *Le livre du Chevalier de la Tour Landry*, XI, xliii), may approach closer to Chaucer's version, in which the French forms of the name are so striking.

⁴⁴ *Tragedies*, I, c., *Minor Poems*, ed. Halliwell, p. ix.

⁴⁵ *Garlande of Laurell*, 379; *Phyllipp Sparrows*, 758.

⁴⁶ Ed. J. Small, I, 35.

⁴⁷ *Ship of Fools*, ed. T. H. Jamieson, I, 9. For the source of passage in Locher's *Prologus* to his Latin translation, where one finds "Petrarcham," cf. E. Sulger-Gebing, *Zeit. f. vergl. Lit.*, VIII, 23.

⁴⁸ Cf. Fracassetti, *Lettere familiari*, I, 216, n.**

⁴⁹ In his *Preface*—addressed to Henry VIII—to his translation of Boccaccio's *De claris mulieribus*, cited in G. Waldron, *The Literary Museum; or the Ancient and Modern Repository*, London, 1792, pp. i-ii; cited in part by A. Hortis, *Studi sulle Opere latine del Boccaccio*, 665, n.

³⁰ de Nohac, *La bibliothèque de Fulvio Orsini*, p. 289, n. 3. In autograph mss. we find Boccaccio spelling his name "Boccaccius," "Boccaccius," "Bocchacius" and "Bocchaccius." Hecker, *Boccaccio-Funde*, 299, n. 3.

³¹ Hecker, *l. c.*, 298 and n. 6.

³² *Epistolario*, ed. Novati, c. g., I, 181; III, 84.

³³ de Nohac, *Not. et Extr.*, XXXIV, 1, 72.

³⁴ H. Cochin, *Le frère de Petrarque*, 148.

³⁵ *Ib.*, 223, 237; cf. 145. Cf. also Nicolaus "de Petrarcha," who lived in Naples at the end of the fourteenth century, possibly a son of Petrarch (de Nohac, *Giorn. stor.*, XVII, 146).

³⁶ *Ib.*, 197.

³⁷ *Ib.*, 223.

³⁸ de Nohac, *Petr. et l'hum.*, I, 112, n. 2. The Italian (1) letters printed in facsimile in Foscolo's *Essays on Petrarch*, cited by Tatlock, 159, n. 2, can hardly be considered seriously.

he writes "Petrarcke,"⁵⁰ and finally in Leland's works we find the familiar Latin form "Petrarcha."⁵¹

GEORGE L. HAMILTON.

University of Michigan.

THE SOURCE OF CHAPTER I OF
SEALSFIELD'S *LEBENSBLDER AUS*
DER WESTLICHEN HEMISPHERE.

I.

Professor Faust, on p. 47 of his Johns Hopkins dissertation, refers to a statement of Sealsfield to the effect that almost the whole of *Transatlantische Reiseskizzen* (i. e., *George Howard's Esq. Brautfahrt*) were published in English, in American newspapers during 1827-8, long before the German book appeared. Faust cites, as an instance (yet note the date), the sketch *A Night on the Banks of the Tennessee*, printed in the *New York Mirror*, Oct. 31 and Nov. 7, 1829. This sketch was afterward used as chapter II of *George Howard's Esq. Brautfahrt*.

I am not familiar with the above sweeping claim. In *Der Dichter beider Hemisphären*, p. 95, it dwindles to this: "Einige dieser Geschich-

ten waren ursprünglich englisch geschrieben und in amerikanischen Zeitungen veröffentlicht worden, hatten aber nicht viel Aufmerksamkeit erregt." This is evidently based on Sealsfield's autobiographic letter to Brockhaus, 21. June, 1854 (Hamburger, p. 52): . . . "Er hatte dieses Buch (viz.: *Transatlantische Reiseskizzen*), wie gesagt, in den Vereinigten Staaten bereits 1827 angefangen, im J. 1828 vollendet, *einige Skizzen veröffentlicht*, sie hatten aber nicht besonderen Anklang gefunden." Yet the number of the sketches actually published before the appearance of the book (in 1834) is narrowed down to a single one, in a passage of the introduction to *Der Legitime*, p. xiii of the 12° edition . . . "Ferner erschienen von den transatlantischen Reiseskizzen *Die Nacht an den Ufern des Tennessee* (A Night on the Banks of the Tennessee), in dem New Yorker belletristischen Journale *The Mirror*; die übrigen, obwohl ursprünglich englisch niedergeschrieben, wurden zuerst von derselben Buchhandlung Orell und Füssli im Frühjahr 1834 und folglich als deutsche Originalwerke herausgegeben."

The incongruity or, to use the mildest term, indefiniteness of Sealsfield's voluntary intimations, is obvious. Nevertheless, they point the way to the seekers after the early writings of that puzzling author. It is, therefore, very surprising that the search for unidentified Sealsfield property in American newspapers and magazines has not been more exhaustive.

As one result of my own efforts in this field of work, I desire to call attention to a story in the *New York Mirror and Ladies' Literary Gazette* of Saturday, Nov. 7, 1829 (vol. vii, No. 18, pp. 141-142). The very title, *A Sketch from Life*, is suggestive. As a matter of fact, we have here the crude first form of chapter I of *George Howard's Esq. Brautfahrt*. The resemblance, better identity, of the plot is unmistakable. Even one of the names corresponds: Morland is the Moreland of *Siebzehn, achtundzwanzig und fünfzig, oder Szenen in New York*. The sketch is signed "Emily."

I would not, for the present, pass upon the question whether "Emily" is a pen-name of Sealsfield or whether the latter appropriated the material of another writer for his purposes. It is

⁵⁰ Hazlitt, *Hand-Book to Early English Literature*, 455. On date of publication—not before 1553—S. Lee, *D. N. B.*, XLIII, 239.

⁵¹ *Naenii in Mortem Thomasi Viati*, 1542, also in *Itinerary*, ed. 1745, II, xiii; cf. *Reliquiae Hearnianae*, ed. P. Bliss, I, 402; *Collectanea*, v, 141. The entry "Petrarchae quaedam" in Ritson's list of Lydgate's works (*Bibl. Poet.*, 80), noted by Tatlock (159, n. 6), has no earlier authority than the entry in Tanner's *Bibliotheca Britannico-Hibernica*, 1748, 492-3, a description of a manuscript in Trinity College Library, Cambridge, which Mr. W. Aldis Wright, then Librarian, could not identify in a search made in answer to an enquiry made for me by Professor C. E. Norton, a dozen years ago.

Before leaving the *Clerk's Tale* it may be noted that Schofield (*English Literature from the Norman Conquest to Chaucer*, 192-3) discusses the stories of Griselda and Fresne as if their themes were identical, although R. Köhler argued against the affinity of the two cycles (*Die Lais de Marie de France*, ed. 1885, lxvi-ii), drawing conclusions that were accepted by G. Paris (*Romania*, xxv, 611, n. 2).